Stolen Art Alert

Volume 2 Number 3
May 1981

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

This publication is made possible in part through grants from the following donors:
CG/Aetna Insurance Company
Chubb and Son Inc.
Jerome Foundation
Samuel H. Kress Foundation
Robert Lehman Foundation
Sotheby Parke Bernet

In this issue:

We are beginning, as a regular feature of the *Stolen Art Alert,* a column devoted to highlighting the most important thefts that are reported each month. We hope this will draw attention to the particularly sensitive security risks that we have observed, and will help deter the sale of valuable objects which might otherwise be resold without attracting special notice.

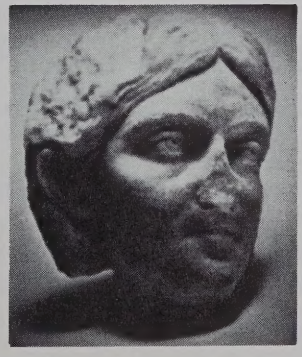
In this issue, four thefts are worthy of note, three of which involve major losses from public collections, and the fourth indicating the renewal of a wave of break-ins in New York galleries.

Twenty-one important early Limoges enamels disappeared from the Medieval Enamels Room at the Episcopal Museum in Limoges, France in a burglary during January. Several of the enamels are published, and all are fine examples of early Medieval metalwork.

A Monet landscape at Belle-Ile is one of fifteen important French paintings stolen from the Municipal Museum in Morlaix, France (nos 13, 17, 18, 22, 27–36 and 46 this issue).

A group of Greek and Roman objects was removed from display cases in the Classics Department seminar room at New York University during the last weekend of March. The antiquities were part of the university's study collection, and bear university inventory numbers (see nos 96–109 within).

A Wisteria lamp is one of four Tiffany lamps stolen recently from two Madison Avenue galleries (see news item, page 2, and nos 63–6 this issue). Also listed in this issue is a Tiffany favrile missing from inventory at the St. Louis Art Museum (no 92 within).



Tiffany Thefts

Two Madison Avenue galleries were burglarized on April 8th and May 7th in incidents that the police believe may be commissioned thefts. In each case the theft occurred between 4 and 5 AM and in each case the thieves used heavy wire cutters to open the steel gates covering the entrance to the shops, then smashed the glass door or window, and made off with two choice Tiffany lamps.

Minna Rosenblatt, one of the victims, states that a neighbor across the street saw two men working for some time on the gates, but he assumed they were connected with the store. The thieves used a garbage can to break the glass; the alarm went off, but the men raced off with a Wisteria and a Tulip lamp.

A month later, thieves stole a *New York Post* delivery truck and used it to block the view of the entrance to Trent Galleries, enabling them to work undisturbed at opening the gates. This time the glass was broken with wire cutters. A Grape lamp and another Wisteria were taken.

Each dealer reported receiving a telephone call the morning after from someone purporting to be a police lieutenant from Bronx County, who said he had detained two men with Tiffany lamps. He asked the name of the detective assigned to the case and inquired about the value of the lamps.

Another similar burglary took place in the interval at the Rockefeller Family and Associates shop on East 57th Street, where the thieves made off with only a reproduction Remington bronze.

NYPD Detective Bob Volpe says that these thefts are the latest in a series of similar crimes which seem to recur at intervals. In the case of the Tiffany lamps, the thieves may have been working with an individual who targeted the particular lamps taken. A week before the Trent robbery, a man who said he was a doctor called the gallery asking the price of the Wisteria.

One effective means of defense against "hit and run" burglars is to place protective gates *inside* the glass showcase rather than outside the façade of a gallery. In order to enter, thieves must first break the glass, which sets off an alarm. This gives them very little time to work at opening the gates, and increases the difficulty of a break-in.

Top Thief Follow-up

A conviction has taken place in one of the FBI's most successful art-related operations, called Top Thief. Aimed at breaking up interstate fencing, the operation led to the recovery of about a million dollars' worth of prints and Western art stolen from midwestern United States museums and galleries in the last five years.

The investigation, whose goal is to identify the ultimate receivers rather than the thieves, traced the movement of a ten-member shoplifting ring. According to FBI sources, the group ranged as far east as Indianapolis, and as far west as Colorado, and was responsible for about one million dollars in losses a year throughout the five years of their operation.

The center for disposal of the stolen works was Kansas City. There, through a small antique shop, the thieves developed an elite clientèle of St. Louis and Kansas City doctors and businessmen. These buyers initially bought artworks from the shop with knowledge that they were stolen; eventually the buyers met with the thieves and commissioned specific items to be stolen.

In April, Dr. Ira Smith, a prominent Kansas City surgeon, was found guilty of two counts of receiving stolen property. He will be sentenced on June 22. FBI sources hope that at least two similar indictments will follow and expect that more recoveries could also occur as the prosecution of this case continues.

Several works have been recovered whose owners have not been traced. These include two prints by Salvador Dali, two prints by Norman Rockwell, and Harry Jackson's *Salty Dog*, no 19, and *Pony Express Rider* (head study), no 157.

Recoveries

The silver pen used by John Hay to sign the Treaty of Paris in 1899, which was stolen in February from the Smithsonian Institution (SAA, Mar–Apr 81, no 177), has been recovered. A member of the Smithsonian guard force and two other men were arrested on March 7 in connection with a series of thefts from the museum in recent months and have been charged with this theft.

Also recovered in the operation were two ceremonial swords and a small cigarette case which had been stolen from the exhibition at the Museum of History and Technology. The alleged thieves have also been charged with the theft of two 19th century medals that are still missing from the Smithsonian (nos 114 and 115 this issue). A reward has been offered for their recovery.

The successful investigation was conducted by the Washington FBI office. According to the FBI, the objects recovered were destined to be melted down. An anonymous tip led to their recovery.

Five bronze sculptures by Rube Goldberg, stolen in New York City on 22 Mar 78 (see ATA News, Summer 79, nos 34–8), were recovered in Queens, New York in February, and two men have been arrested and charged with criminal possession of stolen property.

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Stolen Art Alert

The Stolen Art Alert is published ten times a year by the International Foundation for Art Research.
ISSN 0197-0208.

© 1981 International Foundation for Art Research

Membership rates:
Individual Member $35. ($45 overseas)
Institutional Member $50 ($60 overseas)
Contributing Member $100
Membership inquiries and checks should be directed to IFAR, 46 East 70th Street, New York, NY 10021, or telephone 212 879-1780. Membership in IFAR, a nonprofit educational organization, is tax-deductible.

Edwin L. Weisl, Jr., *President*
Bonnie Burnham, *Executive Director*
Virgilia Pancoast, *Research Associate*
Mary Ellen Guerra, *Research Associate*
Lucy Klebanow Evans, *Development Officer*

Paintings, Pastels, Mixed Media Works, Watercolors

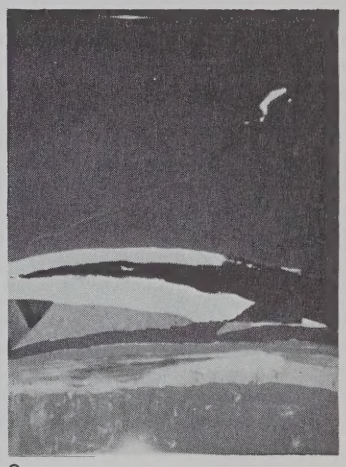
American, 19th Century

1 VONNOH, Robert (1858-1933). Old Bridge. Oil on board. 15.9 × 26.7 cm. Signed l/l. Signed and inscribed on back: Old Bridge from back of my garden. Landscape painted in muted colors shows an arched bridge surrounded by trees, reflected in the still water. *81.86. New York, NY. Late Dec 80—early Jan 81.

1

American, 20th Century

2 CHAMPIN, Renée. The Kite, 1980. Acrylic on canvas. 121.9 × 91.5 cm. Signed. Multicolored kite in u/r against a deep blue sky above a landscape of brown, red, yellow, black and white. *81.88. Ft. Lauderdale, Fl. 16 Mar 81.



2

3 SHERROD, Philip (b 1935). Ode to Fertility, 1975. Oil on canvas. 177.8 × 147.3 cm. Signed l/l. Painted in thick impasto. Self-portrait of artist seated on a chair with a scantily draped voluptuous woman on his right knee. A can of Pet evaporated milk seen above the artist's head; another is beside the right thigh of the woman. *81.89. New York, NY. 29 Oct 80.

Dutch, 17th Century

4 GLAUBER, Johannes Polydore (1646-1726) or Johannes Gottlieb (1656-1703). Italian Landscape. 29 × 42 cm. Initialled l/l: G. Mountains with trees and a river with two people watering their cattle in foreground. *81.75.6. Berlin, Federal Germany. 29 Nov 80.

5 de MEYER, Hendrik (1620-90). Horses before an Inn. Oil on wood. 22 × 30 cm. Two horses, one white, one black in front of an inn with a horseman and a lady at left. *81.75.9. Berlin, Federal Germany. 29 Nov 80.

6 van OSTADE, Isaac (1621-49). Domestic Interior. Oil on wood. 36 × 50 cm. Signed l/r. Three persons seated in foreground. Child plays with dog at left. Another person is seated near the window. *81.75.5. Berlin, Federal Germany. 29 Nov 80.

7 SCHALCKEN, Godfried, Attributed (1643-1706). Woman, Candle and Drapery. Oil on canvas. 35.6 × 26 cm. 81.35.3. Winnetka, Il.

8 SORGH, Hendrick M. (1611-70). Waiting for the Guests. Oil on wood. 24 × 34 cm. Signed l/l. Inscribed on reverse: Ruchseite von Bild-1. Woman standing between two tables with white cloths laden with dishes. *81.75.1. Berlin, Federal Germany. 29 Nov 80.

English, 18th Century

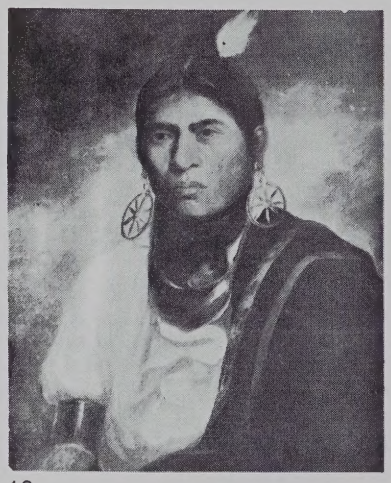
9 GRIFFIER, Robert (1688-1750). Skating Scene. Approx. 30.5 × 45.7 cm. Many ice skaters on a frozen canal. Windmill and other buildings on a strip of land at right. Large cloudy sky above a deep landscape. *81.29. London, England.

10 HODGES, William (1744-97). Portrait of a Cherokee Indian, 1790-1. Oil on canvas. 75 × 62 cm. Ref: Isabel Combs Stuebe, Life and Works of William Hodges, New York, 1971, fig. 297. Prov: Painted for John Hunter, Royal College of Surgeons, London. Half-length figure with one white feather in hair, wearing a white frilled shirt with black neck cloth and a blue blanket with red and yellow braids over his left shoulder. He wears silver wheel pendant earrings, a lunette around his neck, and an armband on his right arm. His hair is parted in the center and tied back. Carefully painted face against a putty-colored background. *81.34.1. London, England.

11 HODGES, William (1744-97). Portrait of a Cherokee Indian, 1790-1. Oil on canvas. 75 × 62 cm. Ref: Isabel Combs Stuebe, Life and Works of William Hodges, New York, 1979, Fig. 296. Prov: Painted for John Hunter, Royal College of Surgeons, London. Similar to 81.34.1 but his hair is not parted, he has no feather or armband and his face differs remarkably from that of the other Indian, his features being much more Caucasian. 81.34.2. London, England.

12 PATON, Richard (1717-91). Action off Cape Francis, 1757. Oil on canvas. 47 × 76.2 cm. Dated. War ships firing at one another in middle ground. In foreground several men cling to wreckage in the water. *81.32. London, England.

9



10

12

15

English, 19th Century

13 BONINGTON, Richard Parkes (1802-28). River with Small Boat. Watercolor. 12 × 20.5 cm. Small boat seen among trees near left bank of river. *81.98.6. Morlaix (Finistère), France. 14 Jan 81.

14 CLARE, Oliver (1853-1927). Still Life with Fruit. Oil on board. 16.5 × 22.2 cm. Signed: Oliver Clare. Stock no on back: IC 3989. Grapes and peaches. 81.119. New York, NY. 24 Apr 81.

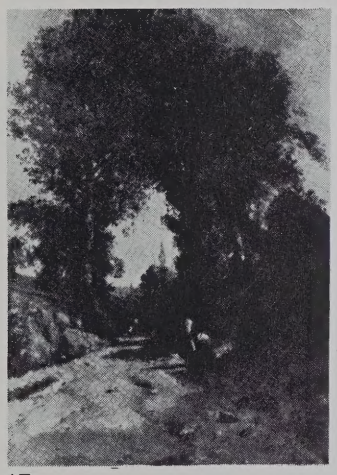
15 SHAYER, William, Sr. (1788-1879). Gypsies in a Country Lane, 1836. Oil on canvas. 76.2 × 63.5 cm. Signed and dated. Gypsy woman with her hand on her left hip stands with a white pony in center of a lane with tall trees at left and a deep landscape with water and a windmill at right. Other gypsies seen behind the pony. *81.30. London, England.

16 WILLIAMS, Walter (fl 1843-84). Country Landscape, 1882. Oil on canvas. Approx 15.2 × 22.9 cm. Signed and dated: W.W. 1882. Landscape with ducks on a stream l/r and an old cottage in a grove of trees above. At left behind two large logs are three women. Field with trees, cottages and sheep stretches behind them. *81.31. London, England.

17 WYLD, William (1806-89). Chemin de Ploujean. Oil on canvas. 37 × 25.5 cm. Signed l/r and dedicated to Madame de Tromelin. A country road planted with trees, a stone wall at left, and figures in the road in the middle ground. *81.98.8. Morlaix (Finistère), France. 14 Jan 81.

18 WYLD, William (1806-89). Twilight in Algeria. Oil on wood. 27.5 × 16 cm. 81.98.7. Morlaix (Finistère), France. 14 Jan 81.

16



17

19

Flemish, 16th Century

19 BRUEGEL, Pieter, the Elder, Attributed (1525/30-69). Adoration of the Magi. Oil on panel. 123 × 83 cm. Ref: Not in V. Denis, Tutta la pittura di Pieter Bruegel, Rizzoli Editore, 1952. Mary seated with Infant Jesus on her lap at left. Joseph stands behind her. Two kings kneel before them to offer gifts. The third king gesticulates to a member of his retinue and both look up at a group of angels. Extensive landscape seen through classical arched windows. *81.83.3. Barcelona, Spain. 28 Dec 80.

20 BRUEGHEL, Jan, the Elder (1568-1625). Landscape with a River. Oil on copper. 35 × 46 cm. In right foreground is a cart pulled by a horse on which a man is seated. A still river occupies the center of the painting, with houses on each bank in the middle ground and a rowboat with three people on the river. Seen in distance is a town with a church spire. *81.81.1. Ystad, Sweden. 10 Nov 80.

21 MIEL, Jan (called Giovanni della Vite, 1599-1663). Rest of the Hunters. Oil on canvas. 23.5 × 30 cm. At l/l/ foreground one hunter is seated on the ground leaning on his gun. In center another hunter holds his horse by the bridle and is surrounded by three dogs. A third hunter leads his horse off for a drink at left center. *81.81.2. Ystad, Sweden. 10 Nov 80.

French, 17th Century

22 BOURDON, Sébastien (1616-71). St. Bartholomew the Martyr. Oil on canvas. 44.5 × 36 cm. Baroque scene with saint stretched out in center surrounded by figures, one of whom points at an angel who flies above. *81.98.11. Morlaix (Finistère), France. 14 Jan 81.

23 COURTOIS, Jacques (called Il Borgognone, 1621-75). Battle Scenes (Two). Oil on canvas. 41 × 73 cm each. Both show galloping cavalry and soldiers lying on the ground. *81.75.2-3. Berlin, Federal Germany. 29 Nov 80.

French, 18th Century

24 GREUZE, Jean Baptiste, Attributed (1725-1805). Portrait of a Young Boy. Oil on canvas. 38 × 25 cm. Head and shoulders of a child looking down toward l/l corner. He has golden curly hair and wears a plain jacket painted loosely with broad brushstrokes. *81.38. Paris, France. 21 Jun 78.

20

21

24

25 LACROIX, Charles F. (d 1782). Landscape with Fishermen. Oil on canvas. 48.3 × 31.1 cm. Idyllic landscape with two women seated on a flat stone bank, one fishing, and a standing man with a fishing pole over his right shoulder pointing at the water. Behind them is a river with waterfalls, and above on a hill at left is a house, a circular fortification, and a road on a vaulted archway. *81.97.1. London, England.

26 LACROIX, Charles F. (d 1782). Landscape with Waterfall. Oil on canvas. 48.3 × 31.1 cm. Woman and child seated at a riverbank, with a man fishing behind them. At right is a high waterfall with a ruined round Corinthian temple above (the Temple of Sibyl at Tivoli). *81.97.2. London, England.

27 VIEN, Jean Marie (1716-1809). Death of Hector. Oil on canvas. 38.5 × 55 cm. Signed l/r. Nude Hector stretched out on his back, his head thrown back. *81.98.15. Morlaix (Finistère), France. 14 Jan 81.

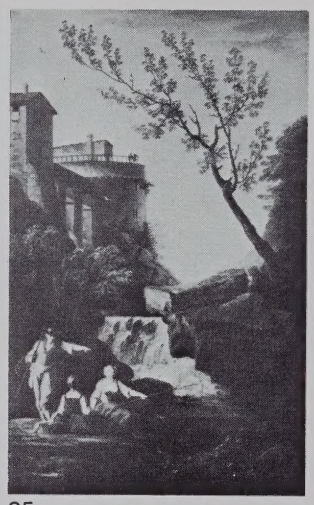
French, 19th Century

28 BOUDIN, Eugène (1824-98). Un grain, 1886. Oil on canvas. 117 × 160 cm. Signed and dated l/r: 1886. Ref: Schmit, vol 2, p 314, pl 2134. Two sailboats l/r in a storm at sea. *81.98.3. Morlaix (Finistère), France. 14 Jan 81.

29 BOUDIN, Eugène (1824-98). Ship Aground at Trouville, 1888-95. Oil on wood. 24 × 32 cm. Signed l/r. Ref: Schmit, vol 2, p 2, pl 2368. Two sailing vessels aground on the beach in foreground with other vessels visible in middleground. 81.98.4. Morlaix (Finistère), France. 14 Jan 81.

30 BRASCASSAT, Jacques Raymond (1804-67). Meadow. Oil on canvas. 28 × 19.5 cm. Stamped on back: Brascassat Don Craft. 81.98.12. Morlaix (Finistère), France. 14 Jan 81.

31 BRASCASSAT, Jacques (1804-67). Succulent Plants. Oil on canvas. 28 × 23.5 cm. Stamped on back: Brascassat Don Craft. *81.98.13. Morlaix (Finistère), France. 14 Jan 81.



25

26

32

32 COURBET, Gustave (1819-77). Portrait of Madame Andler. Oil on wood. 48 × 39.5 cm. Unsigned. Ref: Fernier, p 104, pl 168. Head and shoulders of a dark haired woman in full profile facing viewer's right on a dark background. She wears a dark dress with a small lace collar. Head study for La Mère Gregoire in the Art Institute oi Chicago. *81.98.1. Morlaix (Finistère), France. 14 Jan 81.

33 COUTURE, Thomas (1815-79). Portrait of Michel Bouquet. Oil on canvas. 55 × 46 cm. Profile of a bald, bearded man facing viewer's left. *81.98.14. Morlaix (Finistère), France. 14 Jan 81.

34 LE SIDANER, Henri (1862-1939). Pavillon du Petit Trianon. Oil on canvas. 40 × 32 cm. Signed l/l. Neo-Impressionist view of the Petit Trianon seen through a doorway. *81.98.10. Morlaix (Finistère), France. 14 Jan 81.

35 MONET, Claude (1840-1926). Pluie à Belle-Ile, 1886. Oil on canvas. 60 cm square. Ref: D. Wildenstein, vol 2, p 210, pl 1120. Looking inland from the window of Kervilahouen on a rainy day. The view shows a windmill at left situated to the northeast of Kervilahouen. Houses visible in the center belong to the hamlet of Cosquet. *81.98.2. Morlaix (Finistère), France. 14 Jan 81.

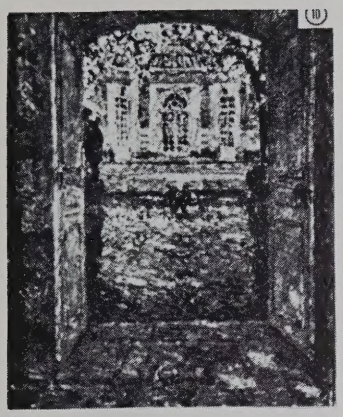
36 ROQUEPLAN, Camille (1803-55). River, Ships and Fishermen. Oil on canvas. 25 × 39.5 cm. Signed l/r. 81.98.9. Morlaix (Finistère), France. 14 Jan 81.

French, 20th Century

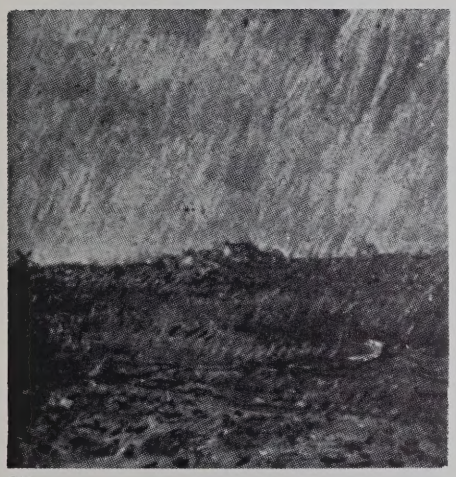
37 MOULY, Marcel (b 1918). Les tireurs de filets. Oil on canvas. 92 × 73 cm. Signed l/r. Dominant colors are blue, yellow and red. *81.37. Paris, France.

German, 16th Century

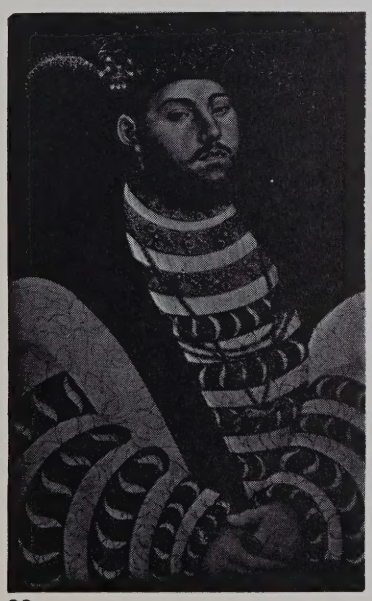
38 CRANACH, Lucas the Elder (1472-1553). Johann Friedrich de Grossmütige als Karprinz, 1528-30. Oil or tempera on wood. 63.5 × 40.5 cm. Ref: Friedlander and Rosenberg, Second Edition, 1978, no 333. Half-length portrait of a man with a mustache and beard wearing a plumed hat with floral trim and an elaborate coat and doublet with wide sleeves with horizontal bands of slashing. A pendant of a stylized fish hangs from a gold chain and he has a ring with a large stone on his left forefinger. *81.35.1. Winnetka, Il.



34



35



38

39 RING, Ludger Tom, the Younger, Attributed (1522-84). Boy with a Wine Glass. Oil on wood. 39.4 × 24.1 cm. Young, dark haired man wearing a high lace collar, dark jacket holding a wine glass in his right hand. *81.35.2. Winnetka, Il.

German, 17th Century

40 Christ with Five Disciples at Table. Oil on wood. 35 × 64 cm. Christ and disciples in a small niche in center background. In the foreground in a larger room three people are busy before a fire at left and two seated women at right. *81.75.7. Berlin, Federal Germany. 29 Nov 80.

41 Still Life with Fruit. Oil on canvas. 37 × 50 cm. Several bunches of grapes at right; oysters at left with a half-filled goblet of wine behind. *81.75.8. Berlin, Federal Germany. 29 Nov 80.

German, 18th Century

42 DIETRICH, Christian Wilhelm Ernst (1712-74). Old Man with Beret (Two). Oil on wood. 20 × 27 cm each. Bust-length portraits. *81.75.10-11. Berlin, Federal Germany. 29 Nov 80.

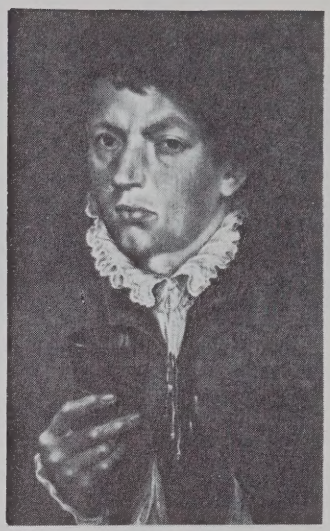
43 DIETRICH, Christian Wilhelm Ernst (1712-74). Old Man with Cap. Oil on wood. 28 × 30 cm. 81.75.12. Berlin, Federal Germany. 29 Nov 80.

German, 19th Century

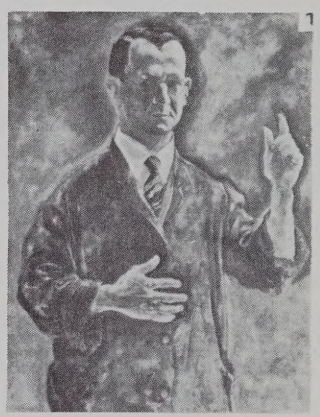
44 HERTERICH, Ludwig (1856-1932). Rothenburg Gate. Oil on canvas. 36 × 38 cm. Signed l/l: Prof. Herterich. Battlemented town gate with gabled houses on left and right. *81.75.4. Berlin, Federal Germany. 29 Nov 80.

German, 20th Century

45 GROSZ, George (1893-1959). Selbst als Warner (Self-Portrait as the Admonisher), 1926. Oil on canvas. 98 × 79 cm. Signed and dated on the back u/l. Ref: U. Schneede, George Grosz Leben und Werk, Stuttgart, 1975, p 99. Head and torso of a standing bespectacled man wearing shirt and tie and a buttoned smock. His right hand is held before him, his left is raised, pointing up. *81.85.1. Berlin, Federal Germany, 17 Nov 80.



39



45

46

Italian, 17th Century

46 ROMANELLI, Giovanni Francesco (called Raffaellino, ca 1610-62). Venus and Adonis. Oil on canvas. 52 × 64 cm. Oval format. Venus seated beneath a tree looking at Cupid on her left. In middle ground at right is Adonis with a greyhound. *81.98.5. Morlaix (Finistère), France. 14 Jan 81.

47 ROSA, Salvator (1615-73). Artist Contemplating Death. Oil on canvas. 1.2 × 1.1 m. Portrait of the artist looking at a skull. Rendered in very dark colors. 80.370. Trumbull, Ct. 24 Oct 75.

Spanish, 19th Century

48 GIMENO, Francisco (1858-1938). Landscape. Oil on canvas. 25 × 15 cm. Signed l/r. Post-impressionist landscape with a meadow sloping away to right. *81.83.4. Barcelona, Spain. 28 Dec 80.

Spanish, 20th Century

49 PICASSO, Pablo, Attributed (1881-1973). Portrait of a Woman. Oil on canvas. 62 × 50 cm. Signed u/r. Ref: Not in Daix nor Zervos, vols 1-6, 21. Half-length portrait of a seated woman with her left arm across her lap, hand turned up. Painted in tones of pink and blue. *81.83.1. Barcelona, Spain. 28 Dec 80.

Photographs

French, 19th Century

50 ATGET, Eugène (1856-1927). Young Parisian Prostitute in a Doorway, ca 1900. Approx 17.8 × 15.2 cm. *81.77. New York, NY. Mar 81.

50

Prints and Drawings

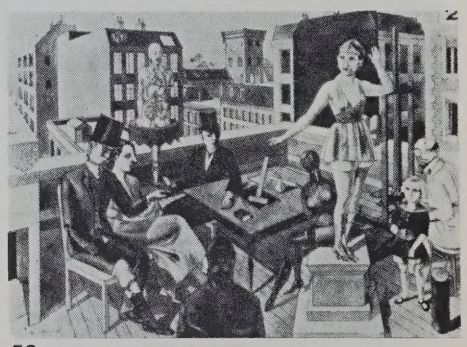
German, 16th Century

51 DURER, Albrecht (1471-1528). Virgin and Child with a Monkey. Engraving. 22.9 × 17.8 cm. Signed l/c with monogram: AD. Boar's Head watermark. Ref: Probably Bartsch 42A. Madonna seated on a low wood fence holds Christ on right knee. He is nude and sits on her lap, playing with a bird. A monkey sits at Mary's feet chained to the fence. Pastoral landscape background with a tall house behind the Virgin's left shoulder. *81.123.1. San Francisco, Ca. Apr 81. *Reward.*

51

52

52 DURER, Albrecht (1471-1528). Virgin with the Swaddled Infant, 1520. Engraving. 14.2 × 9.5 cm. Monogrammed and dated on a tablet l/l. Collector's marks: BF (Lugt 396); 1602. Ref: Bartsch 38, Meder 40a. Early impression with the vertical scratches on the tablet. The impression has a horizontal fold just below the signature of the collector. *81.121. New York, NY. Early 1981.



53

German, 20th Century

53 SCHLICHTER, Rudolf (1890-1955). L'atelier sur le toit. Watercolor and pen on paper. 45.8 × 63.8 cm. Signed l/l. Ref: Exhibited in "Tendances des Années 20", Council of Europe, no 3113. Surrealist scene of an atelier on a city rooftop. *81.85.2. Berlin, Federal Germany. 17 Nov 80.

Sculpture

American, 19th Century

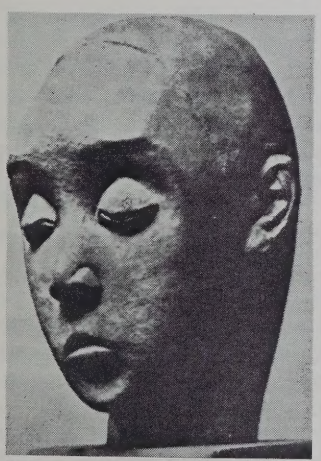
54 DALLIN, Cyrus-Edwin (b 1861). The Praying Knight. Bronze. H 83.8 cm. Knight in armor mounted on a horse, his hands clasped in prayer. *81.42. Boston, Ma.

English, 14th Century

55 Nottingham School. The Seating of Thomas à Becket as Bishop. Alabaster. 50.2 × 25.4 × 5.1 cm. Enthroned bishop flanked by bishops, the one on left placing the miter on his head, the one on right handing him the crosier. Behind them stand two other figures. *81.122. Troy, NY. Mar–Apr 81. *Reward.*

English, 19th Century

56 BOEHM, Sir Joseph Edgar (b Vienna 1834-90). Big Tom. Bronze. H 50.8 cm. A man dressed in a hat with a pack on his back holds the bridle of a rearing horse with raised forelegs. *81.33. London, England.



57

English, 20th Century

57 MOORE, Henry (b 1898). Head of a Girl, 1923. Bronze. Approx h 20.3 cm. Signed and dated. Hairless head with heavy lowered eyelids, crescent downturned lips. *81.95. London, England.

55

French, 19th Century

58 BOURDELLE, Emile-Antoine (1869-1929). Les deux soeurs. 27 × 25 cm. No 2/10. Bas relief of two female faces, one full face, the other 3/4 profile. 81.36. Paris, France.

German, 16th Century

59 Adam and Eve, late 16th Century. Boxwood. H 18.4 cm. Prov: Blumka Gallery, New York; Ernst Brummer Sale, no 144. Carved from a single piece of wood. Nude standing couple, arms entwined. Adam holds the apple in his left hand, Eve covers herself with her free hand. *81.76.2. New York, NY. Apr 81.

59

60

Italian, 13th Century

60 Virgin and Child. Polychromed wood. H 142 cm. Virgin seated on throne holds Jesus in front of her on her lap. The Virgin has rounded shoulders, downcast eyes, and long hands, which she holds expressively before her. *81.80. Capistrello, Italy. 2 Jun 80.

61

Italian, 16th Century

61 BRIOSCO, Andrea (called Riccio, 1470-1532). Kneeling Faun. Bronze on marble base. H 18.1 cm without base. Ref: L. Planiscig, Piccoli bronzi italiani del rinasciamento, Milan, 1930, vol 65, no 105. Prov: Comte de Cambacérès, Paris; Mme Henri Baudoin (sale Paris, Galerie Georges Petit, 7 Jul 24). Faun with left knee on base rests left hand on a vase, gazes at a candleholder held in his outstretched right hand. *81.76.1. New York, NY. Apr 81.

Spanish, 16th Century

62 Virgin and Child. Polychromed wood. H 60 cm. Seated Virgin holds a small sconce in her left hand, Infant Jesus on her right knee. Jesus raises his right hand and holds a sphere in his left. *81.79. Lezaun (Navarre Province), Spain. 28 Oct 80.

Candlesticks, Candelabra, Lamps

63 TIFFANY STUDIOS. Grape Lamp. Bronze base with dark vertigris patina, leaded glass shade. Tree trunk base. Green and whitish green grapes, variegated green leaves, blue and pink fractured glass background. Excellent condition. *81.129.2. New York, NY. 6 May 81. *Reward.*

64 TIFFANY STUDIOS. Tulip Lamp. Bronze doré base, doré and glass shade. Shade diam 55.9 cm. Warm golden, orange and rust blooms. Cap not taken. *81.128.2. New York, NY. 8 Apr 81. *Reward.*

65 TIFFANY STUDIOS. Wisteria Lamp. Bronze base with dark patina, leaded glass shade. Signed on base and shade. Variegated green at the top with blue and white blooms. *81.128.1. New York, NY. 8 Apr 81. *Reward.*

66 TIFFANY STUDIOS. Wisteria Lamp. Bronze base with dark green vertigris patina, leaded glass shade. Shade diam approx 45.7 cm. Tree trunk base. Well-defined wisteria in deep purplish blue on a variegated blue and white background. Blooms around bottom are surrounded by turquoise glass. Top is variegated green. Excellent condition. *81.129.1. New York, NY. 6 May 81. *Reward.*

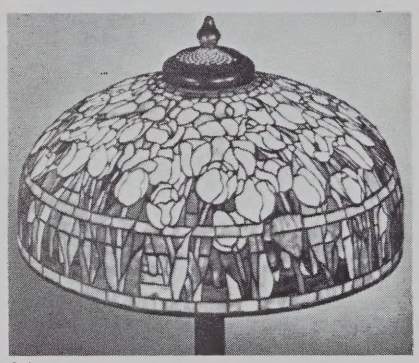
Clocks

67 French, 19th Century. Clock, ca 1870. Sèvres porcelain and gilt bronze. H 38 cm. Dial painted with a quiver and rose above a panel painted with a young man serenading a young lady. The case is flanked by outset pedestals with child's head capitals. *81.94. London, England. 31 Mar 80.

Enamels

68 French, 12th Century. Sleeve. Enamel on bronze. L 8.5 cm, diam 2.5 cm. Prov: Musée de l'Evêché, Limoges, no 290. Cylindrical sleeve from a crosier or abbot's tau decorated with two eagles enamelled in blue, azure, green and white. *81.78.8. Limoges (Haute-Vienne), France. 31 Dec 80.

63



64

67

69 French, 13th Century. Altar Cross. Enamel on bronze. 29.7 × 13.8 cm. Prov: Musée de l'Evêché, Limoges, no 316. Double cross-bar with enamels, simple intersections and rectangular arms. Enamel in the main intersection shows the lamb bearing the cross. Figures of Virgin Mary, St. John, the Hand of God, and ten angels against a blue background cover the remainder of the cross. All figures are engraved and gilded. *81.78.2. Limoges (Haute-Vienne), France. 31 Dec 80.

70 French, 13th Century. Casket for Holy Oils. Bronze and enamel. 5 × 6.5 × 5 cm. Prov: Musée de l'Evêché, Limoges, no 301. Cut away top and sides, casket has two compartments separated by a copper divider. Each long side is decorated with branches in a double spiral. Branches on top are smaller and end in three-petalled flowers. Engraving on blue background. *81.78.14. Limoges (Haute-Vienne), France. 31 Dec 80.

71 French, 13th Century. Center Plate from a Binding. Enamel on bronze. 17.9 × 10.5 cm. Prov: Musée de l'Evêché, Limoges, no 275. Relief carving of crucifixion shows crowned Christ on cross flanked by Virgin Mary and John. Two half-length figures of angels seen above arms of the cross. Background enamelled in polychrome lozenges. Upper quarter of plate is missing cutting off angel's heads. *81.78.16. Limoges (Haute-Vienne), France. 31 Dec 80.

72 French, 13th Century. Center Plate from a Cross. Enamel on bronze. 23 × 15 cm. Prov: Musée de l'Evêché, Limoges, no 335. Plaque showing relief of uncrowned Christ in oval intersection, Hand of God above. Carved, engraved and gilded. *81.78.3. Limoges (Haute-Vienne), France. 31 Dec 80.

73 French, 13th Century. Clasp. Enamel on bronze. 12.2 × 6.5 cm. Prov: Musée de l'Evêché, Limoges, no 300. One side of a clasp with an arched top depicts the Virgin of the Annunciation holding a book in relief against a background enamelled with four-petalled flowers. Edge is indented. *81.78.19. Limoges (Haute-Vienne), France. 31 Dec 80.

74 French, 13th Century. Crosier Top. Enamel on bronze. H 19 cm, diam 14.1 cm. Prov: Musée de l'Evêché, Limoges, no 299. Crosier in the form of a serpent which curls into a circular handle. Within circle are Christ on one side and Virgin Mary on the reverse against an eight-lobed mandorla. *81.78.6. Limoges (Haute-Vienne), France. 31 Dec 80.

75 French, 13th Century. Crosier Top. Bronze and enamel. H 23.3 cm, diam 13 cm. Prov: Musée de l'Evêché, Limoges, no 294. Closed spiral decorated with regular crosshatching. Standing within the circle are the Virgin Mary and the Angel of Annunciation. *81.78.11. Limoges (Haute-Vienne), France. 31 Dec 80.

76 French, 13th Century. Eucharistic Casket. Enamel on bronze. 13.2 × 20.5 × 13.4 cm. Prov: Treasury of the Abbaye de Grandmont; Musée de l'Evêché, Limoges, no 267. Seated figures in haloes around the sides of the casket. On the front are Christ flanked by the Virgin Mary on his right and St. Peter, left. The roof-shaped lid is decorated with discs, rosettes, and colored fleurons. *81.78.1. Limoges (Haute-Vienne), France. 31 Dec 80.

77 French, 13th Century. Medallion. Enamel on bronze. Diam 8.5 cm. Prov: Musée de l'Evêché, Limoges, no 269. Four-lobed with a half-length angel in center. *81.78.7. Limoges (Haute-Vienne), France. 31 Dec 80.

78 French, 13th Century. Ornamental Figure. Enamel on bronze. 8.5 × 2.8 cm. Prov: Musée de l'Evêché, Limoges, no 348. Cut from a curved plate. Figure is enamelled in blue, was originally gilded and has two fixing holes. *81.78.4. Limoges (Haute-Vienne), France. 31 Dec 80.

79 French, 13th Century. Ornamental Figure. Enamel on bronze. 5.3 × 2.1 cm. Prov: Musée de l'Evêché, Limoges, no 291. Half-length, semi-cylindrical figure with one fixing hole. *81.78.5. Limoges (Haute-Vienne), France. 31 Dec 80.

71

72

74

80 French, 13th Century. Plate. Enamel on bronze. 30.3 × 13.8 cm. Prov: Musée de l'Evêché, Limoges no 279. Probably from a frontispiece or reredos, the plate is arched on top and depicts in relief a standing St. Peter holding the keys and a book. "Petriis" inscribed in background at shoulder level. Overall background is enamel decorated with branches. *81.78.20. Limoges (Haute-Vienne), France. 31 Dec 80.

81 French, 13th Century. Plate from a Binding. Enamel on bronze. 22 × 10.5 cm. Prov: Musée de l'Evêché, Limoges, no 273. Crucifixion scene with Virgin Mary and St. John flanking dead Christ. Above His arms are two half-length angels and beneath His feet Adam emerges from a sarcophagus. Enamelled background is studded with colored rosettes. *81.78.18. Limoges (Haute-Vienne) France. 31 Dec 80.

82 French, 13th Century. Plate from a Binding. Enamel on bronze. 30.6 × 18.9 cm. Prov: Musée de l'Evêché, Limoges, no 277. Center has Christ in glory in a mandorla with symbols of the evangelists. On edge are angels and branches. Main figure is chased, others are chased and engraved on an enamelled background studded with colored discs and rosettes. *81.78.21. Limoges (Haute-Vienne), France. 31 Dec 80.

83 French, 13th Century. Pyxis. Enamel on bronze. H 10 cm, diam 6.9 cm. Prov: Musée de l'Evêché, Limoges, no 278. Circular box with pointed lid surmounted by a cross, decorated overall with large spiralling floral branches on an enamelled background. *81.78.9. Limoges (Haute-Vienne), France. 31 Dec 80.

84 French, 13th Century. Reliquary. Enamel on bronze. 9.8 × 15.7 × 6.2 cm. Prov: Musée de l'Evêché, Limoges, no 288. Rectangular on four legs, with roof-like top. Front and back are identical with three angels in circles against a background of vines in a vertical double spiral. *81.78.10. Limoges (Haute-Vienne), France. 31 Dec 80.

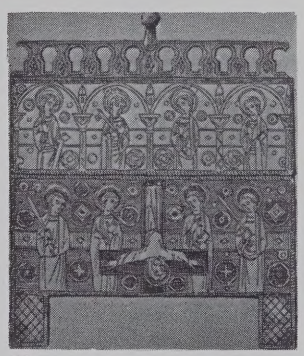
85 French, 13th Century. Reliquary. Bronze and enamel. 11.1 × 12.3 × 8.5 cm. Prov: Musée de l'Evêché, Limoges, no 302. Rectangular with pointed top. Relief figures (two on face, two on lid) on front against a blue enamelled background decorated with branches in a vertical double spiral. Ends and back are adorned with medallions of angels framed by branches. *81.78.13. Limoges (Haute-Vienne), France. 31 Dec 80.

86 French, 13th Century. Reliquary of St. Peter. Enamel on bronze. 17.3 × 15.3 × 6.7 cm. Prov: Musée de l'Evêché, Limoges, no 270. Rectangular with four legs, pointed top surmounted by a band of keyhole shapes. On the front is crucified St. Peter flanked by two pairs of martyrs. On the top are four saints and at the ends are two saints. Background is enamelled with discs and rosettes with inset lozenges. *81.78.15. Limoges (Haute-Vienne), France. 31 Dec 80.

87 French, 13th Century. Reliquary of St. Stephen. Enamel on bronze. 12.5 × 14.3 × 6.3 cm. Prov: Musée de l'Evêché, Limoges, no 303. Rectangular on four legs with pointed lid. On lid is the trial of St. Stephen; front shows his stoning. All set against an enamelled background of colored discs and rosettes. *81.78.17. Limoges (Haute-Vienne), France. 31 Dec 80.

88 French, 14th Century. Ostensory. Bronze, enamel and crystal. H 29.4 cm, base 18.9 × 12.5 cm. Prov: Musée de l'Evêché, Limoges, no 281. Base is enamelled with five-petalled flowers, four dragons on the diagonals alternating with four medallions decorated with crowned heads. Cylindrical, knopped stem. Top is on a platform with a twelve-faceted cut crystal framed by red and blue enamelled pinnacles with figures of the Virgin Mary and St. John. *81.78.12. Limoges (Haute-Vienne), France. 31 Dec 80.

76



86

88

Furniture

89 English, 18th Century. George III Card Table. Mahogany. W 92.1 cm. Ref: Sold at Christie's, London, 15 Mar 79, lot 52. D-shape base line; top cross-banded with satinwood and rosewood; plain frieze with tablet on reeded tapered legs. 81.92.2. London, England. 22 Aug 79.

90 English, 18th Century. George III Occasional Table. Satinwood. 75 × 60 × 40 cm. Slightly warped oval top hinged at back lifts to show compartments (approx d 10.2 cm). Table has four slender tapering legs on casters. 81.93.3. London, England. 22 Aug 79.

91 English, 19th Century. Regency Card Table. Rosewood with glass inlay. W 91.4 cm. Ref: Sold at Christie's, London, 23 Apr 79, lot 57. Rounded rectangular base, lined top inlaid with arabesque foliage and fantastic animals on spreading rectangular pedestal. 81.93.1. London England. 22 Aug 79.

Glass

92 TIFFANY FURNACES, Corona, NY (1892-1928). Vase, ca 1905. Iridescent brown glass. H 8.9 cm. Engraved on bottom: L.C. Tiffany-Favrile W9933. Acc nos on base: 1972.612. Green and gold paper label: Tiffany Favrile Glass/Registered Trademark. Blue background with gold design around sides and shoulder. *81.90. St. Louis, Mo. Last seen in 1976.

Liturgical Objects

93 Spanish, 16th Century. Chasubles (Three). Red, green and violet embroidered in gold thread. Each has a gold border and an embroidered band down the center with three sacred figures. *81.66.7-9. Castrojeriz (Burgos Province), Spain. 6 Nov 80.

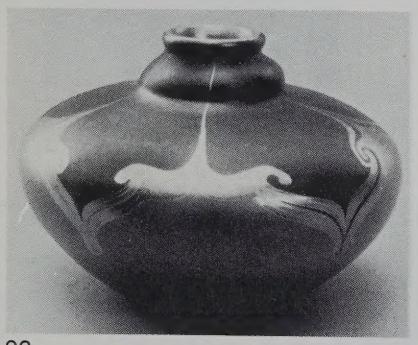
Objects of Art

94 BARBIER, Pierre André (French, 18th Century). Snuff Box, 1772. Gold. Diam 8.9 cm. Circular box with engine turned panels within husk borders. *81.96. London, England.

Antiquities

Tapestries

95 After RUBENS, Peter Paul. Six Tapestries depicting the Liberal Arts, 18th Century. Mathematical Sciences and Rhetoric, 2 × 3 m each; Philosophy, Music, Astronomy and Fine Arts, 4 × 3 m each. *81.66.1-6. Castrojeriz (Burgos Province), Spain. 6 Nov 80.



92

94

95

Greek

Implements

96 Bird Lamp. Terracotta. L 2.5–3.8 cm. Has hole in top. 81.124.10. New York, NY. 27 Mar 81.

97 Phoenician-Cypriot (Archaic Period). Fragment of an Athymiaterion, ca 7th c BC. Bronze. Approx h 30.5 cm. Finial section of a lampstand. 80.124.3. New York, NY. 27 Mar 81.

Sculpture

98 BOEOTIAN (Archaic Period). Bird-headed Goddess. Limestone on wood base. H 17.8–20.3 cm. Flattened, columnar figure with stubby arms. *80.124.1. New York, NY. 27 Mar 81.

99 Female Head. Terracotta. H 2.5–3.8 cm. *81.124.13. New York, NY. 27 Mar 81.

100 Statuette of a Robed Man. Terracotta. H 12.7 cm. *81.124.11. New York, NY. 27 Mar 81.

101 Veiled Female Head. Terracotta. H 5.1 cm. *81.124.12. New York, NY. 27 Mar 81.

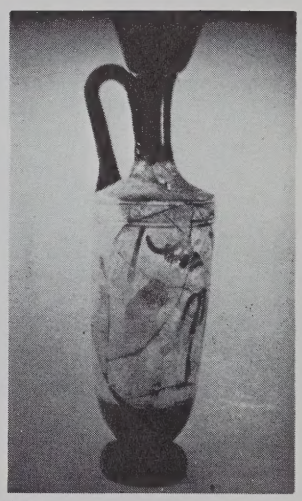
Vessels

102 ATTIC. Miniature Squat Lekythos, ca 5th c BC. Terracotta. H 2.5–3.8 cm. 81.124.7. New York, NY. 27 Mar 81.

103 ATTIC. Red-figure Lekythos, ca 5th c BC. Terracotta. H 25.4 cm. Profile of a striding winged female on the body between Greek key borders. *81.124.5. New York, NY. 27 Mar 81.

104 ATTIC. White ground Lekythos, ca 5th c BC. Terracotta. H 30.5 cm. Reconstructed from fragments. *81.124.6. New York, NY. 27 Mar 81.

103



104

105

106

107

Roman

Implements

105 Amphora Handle. Bronze. L 17.8 cm. Lower end decorated with a satyr's head. *81.124.4. New York, NY. 27 Mar 81.

106 Lamp. Bronze. L 22.9 cm. Two opposed hollow arms and a hinged ornament radiate from a round centerpiece. *81.124.9. New York, NY. 27 Mar 81.

107 Lion Head Door Handle. Bronze. Approx diam 10.2 cm. Round with a ring through the mouth, eyes and mane indicated by incised lines. Attaches with three screws. *81.124.15. New York, NY. 27 Mar 81.

Sculpture

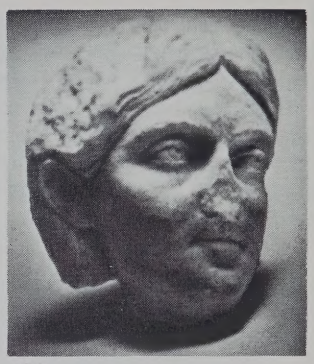
108 Head of Julia Domna, early 3rd c AD. Marble. Three-quarter profile head with nose broken and part of right side of hair missing. Fragment from a sarcophagus. *81.124.18. New York, NY. 27 Mar 81.

109 Girl under the Apple Tree. Veined marble. 17.8 × 20.3 cm. Ref: American Journal of Archaeology, vol 49, 1945, no 4, pp 430-3. Roman copy of a Hellenistic work shows a girl seated cross-legged beneath a tree on a marble base. *81.124.17. New York, NY. 27 Mar 81.

Ethnographic Objects

African

110 BASONGE TRIBE (Zaire). Mask. Painted wood. 48.3 × 25.4 × 30.5 cm. Long face with half-closed coffee-bean eyes, a long concave nose, beard of carved chevrons and spiral side curls surmounted by short ridged horns. *81.91. Hempstead, NY. 26 Oct 80.



108

109

Oriental Art

Chinese

111 Ming Dynasty, (1368-1664). Bowl. Porcelain. H 15.2 cm. Conical bowl with hemispheric cover, decorated with overall blue on white floral pattern. *81.82. Clay, W Va. 26 Jan 81.

Miscellaneous

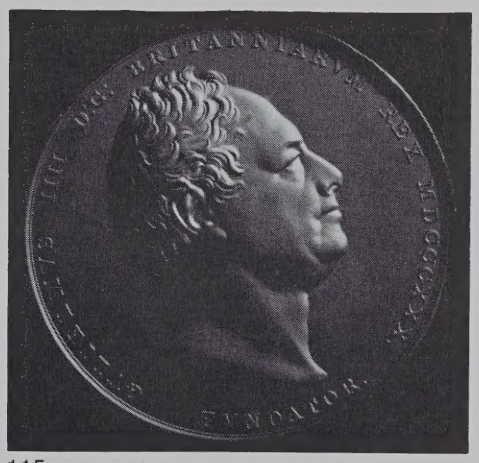
Coins

112 American, 19th Century. Four-dollar Stella Gold Piece, 1879. Gold. One of an edition of 475. Obverse: profile head with flowing hair. Reverse: Star in center with words "one stella, 400 cents" within it. *81.87.1. Arlington, Va. 21 Feb 81.

113 American, 20th Century. Ten dollar Indian Head Eagle, 1907. Gold. One of an edition of 42. Rolled rim with periods. Obverse: profile Indian head with full headdress. Reverse: profile of a standing eagle, mint mark location at left. No motto. *81.82.2. Arlington, Va. 21 Feb 81.

No Motto

113



115

Medals

114 Tiffany and Company (American). Transatlantic Cable Commemorative Medal, 1858. Gold. Diam 5.7 cm. Presented by the New York Chamber of Commerce to Lt. John Guest, U.S. Navy, for his work on the first transatlantic cable. Obverse depicts a man and woman holding a globe, supporting a cable across the ocean. Reverse shows two ships that laid the cable, with an inscription. *81.147.1. Washington, DC. Mar 81. *Reward.*

115 English, 19th Century. Exploration Medal. Gold. Diam 5.4 cm. Presented by the Royal Geographic Society of Great Britain to Capt. George Wilkes, U.S. Navy, for exploration of the South Pacific. Obverse depicts bust of King William IV (written IIII); reverse shows a female figure with navigational instruments before a globe. *81.147.2. Washington, DC. Mar 81. *Reward.*

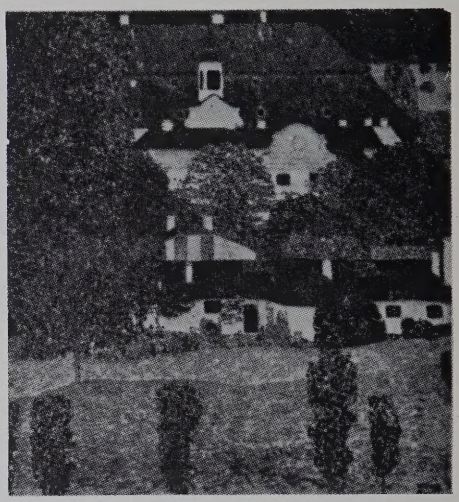
Musical Instruments

116 LUPOT, Nicolas (French, 1758-1824). Violin, 1797. Body l 36 cm, width at center 11.3 cm, width at bottom 20.7 cm; scroll and neck 16.7 cm; fingerboard approx 19.7 cm. Label inside violin reads: "Anno 17 . . . Carlo Bergonzi feci in Cremona" and there is a signature. Copy of a Bergonzi violin. Scroll is maple with irregular waves in the grain. The belly is spruce and has a central joint, its pores are irregular and of average size. The purfling is made of two pieces of black whalebone, one on each side of the ribs; the back is cut from a single piece of maple and the waves rise slightly to the left. The neck has an ebony crown. Lining strips are beech and fitted in German fashion with blocks made of willow. *81.84. Arlesheim, Switzerland. 1 Sep 80.

Index

African 110
American
  Candlesticks, lamps, etc. 63–6
  Coins 112–13
  Glass 92
  Medals 114
  Paintings 1–3
  Sculpture 54
Atget, E. 50
Attic 102–04
Barbier, P.A. 94
Basonge Tribe 110
Bergonzi, Carlo, Copy after 116
Boehm, J.E. 56
Boeotian 98
Bonington, R.P. 13
Borgognone, Il 23
Boudin, E. 28–9
Bourdelle, E-A. 58
Bourdon, S. 22
Brascassat, J.R. 30–1
Briosco, A. 61
Bruegel, P. the Elder, Att to 19
Brueghel, J. the Elder 20
Champin, R. 2
Chinese
  Ceramics 111
Clare, O. 14
Courbet, G. 32
Courtois, J. 23
Couture, T. 33
Cranach, L. the Elder 38
Dallin, C-E. 54
Dietrich, C.W.E. 42–3
Durer, A. 51–2
Dutch
  Paintings 4–8
English
  Furniture 89–91
  Medals 115
  Paintings 9–18
  Sculpture 55–7
Flemish
  Paintings 19–21
French
  Clocks 67
  Enamels 68–88
  Musical Instruments 116
  Objects of Art 94
  Paintings 22–37
  Photographs 50
  Sculpture 58
German
  Paintings 38–45
  Prints and Drawings 51–3
  Sculpture 59
Gimeno, F. 48
Glauber, J.P. or J.G. 4
Georgian 89–90
Greek
  Implements 96–7
  Sculpture 98–101
  Vessels 102–04
Greuze, J.B., Att to 24
Griffier, R. 9
Grosz, G. 45
Herterich, L. 44
Hodges, W. 10–11
Italian
  Paintings 46–7
  Sculpture 60–1
Lacroix, C.F. 25–6
Le Sidaner, H. 34
Lupot, N. 116
Miel, J. 21
Ming Dynasty 111
Monet, C. 35
Moore, H. 57
Mouly, M. 37
Nottingham School 55
van Ostade, I. 6
Paton, R. 12
Picasso, P. 49
Regency 91
Ring, L.T. the Younger, Att to 39
Roman
  Implements 105–07
  Sculpture 108–09
Romanelli, G.F. 46
Roqueplan, C. 36
Rosa, S. 47
Rubens, P.P. After 95
Schalcken, G., Att to 7
Schlichter, R. 53
Shayer, W. Sr. 15
Sherrod, P. 3
Sorgh, H.M. 8
Spanish
  Liturgical Objects 93
  Paintings 48–9
  Sculpture 62
Tiffany and Company 114
Tiffany Furnaces 92
Tiffany Studios 63–6
Vien, J.M. 27
della Vite, G. 21
Vonnoh, R. 1
Williams, W. 16
Wyld, W. 17–18

Title Claim



Gustave Klimt, Schloss Kammer am Attersee, II, 1910 (Dobai cat no 166), 110x 110 cm.

A claim for recovery of this work has been filed in the New York Supreme Court and in Vienna, Austria, by Michael Gruen, a New York attorney, against his stepmother, Kemija Gruen. According to the complainant, the painting was given to him by his father in 1963 and was hanging in the family's New York apartment at the time of his father's death in 1980. Mr. Gruen has sued for possession of the painting, but his stepmother has responded that she no longer knows its whereabouts. Anyone having knowledge of the present location of the painting is encouraged to contact IFAR.